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*Record Supplement*

*for*

*April, 1940*

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# CODE SYMBOLS

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<b>B</b>	Brunswick	<b>MC</b>	Musicraft
<b>BP</b>	Brunswick-Polydor	<b>NMQR</b>	New Music Quarterly Recordings
<b>BAM</b>	La Boite à Musique	<b>OL</b>	L'Oiseau Lyre
<b>BN</b>	Blue Note	<b>P</b>	Parlophone
<b>C</b>	Columbia (CM, Masterworks Set)	<b>PAT</b>	Pathé
<b>CdM</b>	Le Chant du Monde	<b>PD</b>	Polydor
<b>CPS</b>	Contemporary Poets Series	<b>SC</b>	Swarthmore College Recordings
<b>D</b>	Decca	<b>SEMS</b>	Société Edition de Musique Sacrée
<b>ERPI</b>	Erpi Picture Consultants (Bell Telephone Laboratories)	<b>T</b>	Telefunken
<b>FL</b>	Florilège	<b>TAC</b>	Theatre Arts Committee Re- cordings
<b>FRM</b>	Friends of Recorded Music	<b>TI</b>	Timely
<b>G</b>	Gramophone (H. M. V.)	<b>TC</b>	Technichord
<b>GSV</b>	GramophoneShop "Varieties"	<b>V</b>	Victor (VM, Masterpiece Set)
<b>GT</b>	Gamut		
<b>HPS</b>	Historical Poets Series		

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Vol. III

Record Supplement for April, 1940

No. 4

Arne: Shakespearean Songs. See under Collections —  
An Album of Shakespearean Songs.

## BACH

Bach: Concerto No. 1 (Clavier and Orchestra), in D Minor (arr. Busoni). Alexander Borowsky (piano) and the Lamoureux Orchestra, conducted by E. Bigot. 4 sides, two 12" imported discs, Nos. D-LY6150/1; price \$2.50 the pair.

Busoni has rewritten the original keyboard concerto to make it more "pianistic." Artistically this procedure is more difficult to justify, since there has been no addition to the pianist's repertory, nor has any work been added that was not formerly available.

Already in the catalogue is an excellent arrangement by Edwin Fischer which is played by himself and his Chamber Orchestra (VM-252). This version takes three discs and is complete. Borowsky, using this less orthodox version, gets it on two discs and sacrifices many of the beauties of the score by assuming a faster tempo and shortening the work considerably.

We find that although Borowsky gets good recording our preference is for the Fischer version, which although older has been recorded in a most satisfying manner.

Bach: Concerto No. 5 (Clavier and Orchestra), in F Minor (arr. Busoni). Alexander Borowsky (piano) and the Lamoureux Orchestra, conducted by E. Bigot. 2 sides, 12" imported disc, No. D-LY6154; price \$1.25.

Like the D Minor Concerto listed above, Busoni has elaborated on the original keyboard part and given the work a more or less modern flavor. There are three movements: *Allegro moderato*; *Largo*, and *Allegro con fuoco*.

Borowsky, by adopting a faster tempo, gets the first two movements on one side, while the old N.G.S. version by Eitel Bartlett and String Orchestra (NGS-151/2, unfortunately not obtainable at this time) took three sides for the complete work.

The recording of this concerto is better than the D Minor

but not quite good enough to be called excellent, as there is some roughness in the strings.

Bach: The Little Organ Book (Das Orgelbüchlein)—Nos. 17 to 32. E. Power Biggs (Baroque Organ of the Germanic Museum, Cambridge, Mass.). 6 sides, three 12" discs, Nos. V-15888/90 in Set VM-652; price complete with album \$6.50.

The Little Organ Book opens the Church Year with Advent and continues with Christmas, New Year's Eve, New Year's Day, The Feast of the Purification, Passiontide, Easter, The Ascension, Whitsunday, Trinity Sunday, and concludes with The Christian Life. No less an authority than Dr. Albert Schweitzer has said: "The Orgelbüchlein is . . . the lexicon of Bach's musical speech."

Victor has recorded this work in its entirety, and starts the series from New Year's Day (No. 17) and concludes with The Ascension (No. 32). This timely release is called Victor Set Volume I. As far as we have been able to trace Nos. 19, 21, 25, 26, and 29 make their first appearance on discs, while Dr. Schweitzer in the Bach Society, Volume II (CM-310) has given us Nos. 18, 20, 22, 23, 24, 27, 28, and 31, and Nos. 17, 30 and 32 have had isolated recordings. The complete list of the Choral-Preludes in this set is:

### New Year's Day

No. 17, In dir ist Freude

The Feast of the Purification

No. 18, Mit Fried' und Freud' ich fahr' dahin

No. 19, Herr Gott, nun schleuss den Himmel auf

### Passiontide

No. 20, O Lamm Gott unschuldig

No. 21, Christe, du Lamm Gottes

No. 22, Christus, der uns selig macht

No. 23, Da Jesus an dem Kreuze stund

No. 24, O Mensch, bewein' dein' Sünde gross

No. 25, Wir danken dir, Herr Jesu Christ

No. 26, Hilf Gott, dass mir's gelinge



### Easter

- No. 27, Christ lag in Todesbanden  
 No. 28, Jesus Christus, unser Heiland  
 No. 29, Christ is erstanden  
 No. 30, Erstanden ist der heil'ge Christ  
 No. 31, Erscheinen ist der herrliche Tag

### The Ascension

- No. 32, Heut' triumphiret Gottes Sohn

Congratulations are in order to all who were responsible for this excellent achievement. The recording has been accomplished in a most faithful manner: the registrations and individual colors have been clearly captured, while the absence of overamplification makes this the best example of organ recording to be found in the Victor catalogue. Mr. Biggs, who is noted for his fine musicianship, plays these Chorale-Preludes beautifully, and with the co-operation of the engineers, has given us an outstanding contribution to the literature of recorded organ music.

**Bach: Das Musikalische Opfer—Trio Sonata for Flute, Violin and Continuo.** The Danish Quartet. 4 sides, two 12" discs, Nos. G-DB5215/6; price \$5. the pair. The excellent Danish Quartet play with their exemplary musicianship this section of *Das Musikalische Opfer*, which has not been available in the catalogue for quite some time. Victor had a version (V-8710/1) which was arranged for violin, cello and piano, but this has been withdrawn. The version presented by the Danish Quartet utilizes the talents of Mr. Svendsen (cello) and Mr. Lund-Christiansen (piano) for the continuo.

Beautiful playing, brilliantly recorded.

**Bach: St. John Passion—No. 19, Ach, mein Sinn.** Julius Patzak (tenor, in German) with members of the Berlin State Opera Orchestra and Organ, conducted by Alois Melichar. 2 sides, 10" imported disc, No. D-D-P05135; price 75c.

Julius Patzak, one of the better young tenors, gives us a well sung and recorded performance of this air from the *St. John Passion*. Purists might quibble about the introduction of an organ in the accompaniment, which is customary in Europe, but aside from that this is a most desirable disc not only for performance and recording but also because it is a "first."

**Bach: St. Matthew Passion—No. 26, Ich will bei meinem Jesu wachen.** Julius Patzak (tenor, in German) with Chorus and Members of the Berlin State Opera Orchestra, and Organ, conducted by Alois Melichar. 2 sides, 10" imported disc, No. D-P05134; price 75c.

Another very welcome addition by this distinguished tenor assisted by the Choir of the Favre Soloists Society. This is the only version of *I would beside my Lord be watching*, as the disc by Walter Widdop (V-7429) has been withdrawn, and the version in the complete *Passion* (VM-411) could hardly be called adequate.

It would be difficult to imagine a better interpretation of this air than that given us by Patzak, the choir and the

orchestra in this record. It fully matches the sincere interpretation of the air from the *St. John Passion* listed above.

An excellent balance has been maintained between the soloist, choir and orchestra and the recording has been accomplished in a most satisfactory manner.

**Bach: Prelude and Fugue in E Minor (Peters Vol. III, No. 10).** Edouard Commette (playing the organ of the Cathedral of Saint-Jean de Lyon). 2 sides, 10" imported disc, No. C-DB1863; price \$1.50.

The "Little" E Minor, as this work is known, has not had a previous presentation since 1934, when the disc by Hans Bachem (D-20232), playing the organ of the Cologne Cathedral, entered the lists. A new recording is most welcome, especially this one by Mr. Commette, who plays with distinction. Not only is the playing excellent but the artist's intelligent conception of the work is most interesting. The dramatic note is stressed throughout the prelude, which opens with fairly loud reeds, building up to a big climax while the solo pedal passages are played slowly enough to enable them to speak properly. Any temptation to pile on tone in the Fugue is avoided; the diapasons register especially well. The artist's quiet treatment of the Fugue is all the more effective coming after the dramatic interpretation of the Prelude.

The recording has been accomplished in a most satisfying manner—clear and well balanced.

### BEETHOVEN

**Beethoven: In questa tomba oscura.** See under *Collections—A John Charles Thomas Program.*

**Beethoven: Quartet No. 3, in D Major, Op. 18, No. 3.** The Coolidge Quartet. 4 sides, two 12" discs, Nos. V-12607/8 in Set VM-650; price complete with album \$3.50.

The Coolidges continue their good work with the third quartet of this special Beethoven Series that Victor is issuing. There are four movements: *Allegro*; *Andante con moto*; *Allegro*; *Presto*.

There are two other versions of this quartet available: Budapest (VM-289) and Léner (CM-75). The excellent Budapest version takes three discs with the first and second movements occupying one disc each, as does the Léner version, but, since repeats are not observed, and a slightly faster tempo is taken, the Coolidges get each movement on a single side.

The recording is good and a good balance between the four instruments has been maintained.

**Beethoven: Der Wachtelschlag & Andenken (Ich denke dein).** Heinrich Schlusnus (baritone, in German) with Sebastian Peschko (piano). 12" imported disc, No. D-LY6158; price \$1.25.

Schlusnus's superb interpretations of *The Call of the Quail* (Grove's No. 237) and *Remembrance* (Grove's No. 240) are now available here for the first time. In fact *Der Wachtelschlag* is done for the first time, the Karl Erb recording (G-DB4677) having been issued but a few months after this one and is Beethoven's setting of the



poem by Metastasio. *Andenken* has been available by Gerhard Hüsch (V-12247) coupled with the complete *An die ferne Geliebte*, Op. 98 (V-12246/7), and by Karl Erb (VM-501).

Beethoven has given each of these poems his usual serious attention and has imparted dramatic fervor to the settings which Schlusnus does not let pass unnoticed. He sings with conviction and assurance, and this disc, with Mr. Peschko's excellent accompaniments, is undoubtedly the finest he has given us in his long career. The voice retains all of its color and vigor, and the artistry of Schlusnus has been faithfully captured on this outstanding recording.

**Beethoven: Symphony No. 6, in F Major ("Pastoral").**

Op. 68. Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos. 10 sides, five 12" discs, Nos. C-11180/4 in Set CM-401†; price complete with album \$10.

Beethoven's *Pastoral* has had many recordings, but to our mind this reading by the gifted Mr. Mitropoulos is the interpretation to date. There are five movements: *Allegro ma non troppo* (The awakening of joyful feelings upon arrival in the country); *Andante molto moto* (The Brook); *Allegro* (Village Festival); *Allegro* (The Storm); *Allegretto* (Shepherd's Song).

In making comparisons with the other two outstanding readings of this symphony: Toscanini (VM-417) and Paray (CM-201) we found that Mitropoulos tops them all with his conception. Toscanini (10 sides) has always enjoyed considerable renown for his *Pastoral*, and his recording with the B. B. C. Symphony has always been a favorite. Paray (CM-201), conducting the Concerts Colonne Orchestra of Paris (9 sides), has given a very beautiful reading, which until this new set arrived was the best of the modern recording of this work. However, Mitropoulos gives us a reading which differs from any other, and one which is conceived by a keen musical mind and imbues the symphony with a lightness and jauntiness that are lacking in any other interpretation.

The recording is noteworthy for the fidelity with which all of the instrumental colors have been captured and for the clarity of detail in the orchestration. This is especially noticeable in the solo wood-winds.

Columbia has given us an outstanding addition to the *Masterworks Library*.

**Bloch: Abodah.** See reverse side of Ravel: *Kaddisch*.

## BRUCKNER

**Bruckner: Quintet in F Major (11 sides) & Haydn: Quartet in F Major, Op. 3, No. 5—Serenade (only).** Prisca String Quartet and S. Meincke (viola). Six 12" imported discs, Nos. D-X220/5; price \$7.50 the set.

Bruckner's *Viola Quintet*, which was his only essay in the field of chamber music, was written in Vienna between 1878 and 1879. Like all of his works it is symphonic in style and proportions, but expresses more of the mystical rather

than the introspective type of feeling which is common with other works of this composer. There are four movements: *Moderato* (3 sides); *Scherzo* (1 side); *Adagio* (4 sides), and *Finale* (3 sides). The first movement is full of material but the development is not as fast moving as a work of this type demands. In 1885 the *Scherzo* was thought to be unplayable, but to our modern ears it seems only cheerless and lacking in melodic and rhythmic charm. However, the *Adagio* is the quintessential Bruckner: four sides of melodic richness, but with very little contrast, making considerable demands on the listening powers. Nevertheless, the effort is rewarding. The *Finale* is, as usual with Bruckner, an elaborate exposition; in fact the fugal section and the finale might be said to leave the confines of chamber music and demand an orchestra for a complete fulfillment.

The performance is capable but the leader of the quartet has a rather dry and thread-like tone, and the dynamic range is not nearly as full as the markings indicate. This lack of dynamic range is a serious drawback necessarily limiting the effectiveness of the climax.

The recording is fair. Brucknerites will want this work, which has been recorded for the first time, regardless of any limitations of either performance or recording.

**Coates: Saxo-Rhapsody.** Sigurd Rascher and Symphony Orchestra, conducted by Eric Coates. 2 sides, 12" imported disc, No. G-C2891; price \$2.

At the close of 1939 Sigurd Rascher appeared with the Philharmonic Symphony and demonstrated his virtuosity and musicianship of which this disc is a good example.

*Saxo-Rhapsody*, by Eric Coates, is very undistinguished as a composition but it does effectively set off Mr. Rascher's abilities. The playing and recording are good.

At this time we would like to call to the attention of our readers who are interested in the saxophone: Ibert's *Concerto da camera* and Vellones' *Rhapsody for Alto Saxophone* (VM-588), two interesting and stimulating compositions originally reviewed in the *October, 1939, Record Supplement*.

**Copland: Scherzo Humoristique.** See under *Collections—Piano Music of the 20th Century*.

**Debussy: Nocturne in D flat.** See under *Collections—Piano Music of the 20th Century*.

**Delius: Hassan—Serenade, Act I & Grainger: Molly on the Shore.** New Mayfair String Orchestra, conducted by George Walter. 10" imported disc, No. G-B8976; price \$1.50.

The *Serenade* from Act I is the most popular excerpt from the incidental music which Delius wrote for Flecker's five-act play *Hassan* in 1920. Originally written for a small orchestra, it is unfortunate that the original combination of instruments was not employed in recording this disc, because other than the version in the *Delius Society Volume I* (CM-305) this is the only available disc aside from a transcription.



The work is very melodious and the orchestra plays well under Mr. Walter's direction, but we do miss the color of the omitted instruments: two horns, trumpets, trombone, single wood-wind and bass tuba.

Grainger's *Molly on the Shore* is an unfortunate choice as a companion piece.

The recording is good, with some excellent passages for the harp.

**Donaudy: O del mio amato ben.** See under **Collections**—A John Charles Thomas program.

**Gaines: Song O' The Lass.** See reverse side of **Paxson: Dodo.**

**Goldmark: Sakuntala, Op. 13—Overture.** Boston "Pops" Orchestra, conducted by Arthur Fiedler. 2 sides, 12" disc, No. V-12610; price \$1.50.

Fiedler and his men give us a well played and recorded version of the Overture to Goldmark's almost forgotten opera.

**Gounod: Ave Maria.** See reverse side of **Handel: Serse—Largo.**

**Grainger: Molly on the Shore.** See reverse side of **Delius: Hassan—Serenade, Act I.**

**Grieg: Elegiac Melodies, Op. 34, for String Orchestra.** London Philharmonic Orchestra, conducted by Eugene Goossens. 12" disc, No. V-12611; price \$1.50.

No. 1, *Heart Wounds* and No. 2, *The Last Spring*, are Grieg's own transcriptions of the third and second song melodies of Opus 33. The playing and recording are good. Previously, Mengelberg and the Concertgebouw Orchestra gave us a very fine playing of these melodies (C-68024D), and the Philharmonic Chamber String Sinfonietta (V-9129) recorded the *Last Spring*.

**Kuhlau: Trio in G Major for Flute, Violin and Piano, Op. 119B.** Members of the Danish Quartet. 2 sides, 12" imported disc, No. G-DB5226; price \$2.50.

Kuhlau (1786-1832) was born a German but when a young man fled across the border to Denmark, where he became first flutist in the King's band in Copenhagen.

This melodious trio is performed by three talented members of the Danish Quartet. The recording is superior.

## HANDEL

**Handel: Serse—Largo & Gounod: Ave Maria.** Richard Tauber (tenor, in Italian and Latin, respectively) with instrumental accompaniment. 10" imported disc, No. P-R020452; price \$1.50.

Time is beginning to take its toll of the famous Tauber voice and certain effects which once were achieved with ease now are accomplished with a sense of effort. Nevertheless, all the Tauber fans will want his interpretations of these two popular numbers, which have been well recorded and are sung with sincerity.

## HANSON

**Hanson: Symphony No. 2 ("Romantic").** Eastman-Rochester Symphony Orchestra, conducted by Howard Hanson. 8 sides, four 12" discs, Nos. V-15865/8 in Set VM-648†; price complete with album \$8.

Howard Hanson (b. Wahoo, Nebraska, October 28, 1896) is one of the most distinguished figures in contemporary American music. After obtaining his degree from Northwestern University he held several important posts in American musical education, and won the *Prix de Rome* in 1921. The next three years he spent as a fellow in the American Academy in Rome, and upon his return to the United States he became Director of the Eastman School of Music.

Dr. Hanson composed this work for the fiftieth anniversary of the Boston Symphony Orchestra, and the first performance was given at a pair of concerts, November 28 and 29, 1930. In speaking of this composition Dr. Hanson has said: "The Second Symphony represents an escape from the rather bitter type of modern musical realism which occupies so large a place in contemporary thought. Much contemporary music seems to me to be showing a tendency to become entirely too cerebral."

The symphony is in three movements: *Allegro moderato; Andante con tenerezza; Allegro con brio*, and is scored for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, percussion, harp and strings. Much of the writing is vigorous, with well defined rhythms and clearly outlined themes. The composer has invested them with harmonies of varying colors, plangent and pungent dissonances and vivid orchestral hues.

The recording under the direction of the composer has been realized in a truly satisfying manner. The extended scope of the orchestra which this work demands has been effectively captured on these discs, and we are fortunate in having this excellent authentic version under the direction of Dr. Hanson.

## HARRIS

**Harris: Symphony No. 3.** Boston Symphony Orchestra, conducted by Serge Koussevitzky. 4 sides, two 12" discs, Nos. V-15885/6 in Set VM-651; price complete with album \$4.50.

In his *Third Symphony*, which was composed during the autumn of 1938, Roy Harris has expressed more clearly than before the typical and fundamental characteristics of his musical ideas. There are five sections, each of which has a definite and dominating idea. The themes are clearly stated although they are of considerable length. The symphony is in one continuous movement and takes about seventeen minutes to perform.

Victor engineers have captured with the utmost fidelity the remarkable playing of Dr. Koussevitzky and the Bostonians, who performed this work for the first time at a pair of concerts in Boston on February 24 and 25, 1939.

An excellent recording of Mr. Harris's best orchestral score.



## HAYDN

**Haydn: Concerto for Trumpet and Orchestra.** George Eskdale and Symphony Orchestra, conducted by Walter Goehr. 2 sides, 12" imported disc, No. C-DX933; price \$2.

Among Haydn's prodigious composition there are many works of unusual interest, of which this is noteworthy. This Concerto, which we have been unable to identify, is a little gem and is worthy of a place in the most discriminating music lover's library. The work is in two movements: *Andante*; *Rondo*, and is full of lovely melody.

The type of trumpet used is a *Clarino*, or valveless instrument, played with a small and shallow cup mouthpiece. The pitch is very high and it is usable only in works which call for virtuoso playing and abound with ornaments.

The performance is excellent and the recording leaves nothing to be desired.

Since writing the above review we are indebted to *The Gramophone* for the note which appears in the current issue from Dr. Karl Geiringer, the Haydn expert, that the two movements recorded on this disc are the second and third movements of this concerto, which is in three movements.

**Haydn: Quartet (Strings) in D Major, Op. 76, No. 5.** Roth String Quartet. 6 sides, three 12" discs, Nos. C-69828/30D in Set CM-400†; price complete with album \$5.

The "new" Roth String Quartet plays well, but this work would have benefited by a better ensemble than this organization is able to give at this time. The Léner version (CM-125) was not satisfactory, and this version, while better recorded, is not wholly satisfactory from either an interpretative or recorded view; the first violin is featured and some of the entrances of the cello are not clean.

We hope that this charming work will be made available in the near future, in the *Haydn Quartet Society*, by the distinguished Pro Arte Quartet.

**Haydn: Symphony No. 91, in E flat Major.** The Berlin Philharmonic Orchestra, conducted by Hidemaro Konoye. 6 sides, three 10" imported discs, Nos. D-P05130/2; price \$2.25 the set.

Belonging to the Paris group of symphonies, this seldom performed work might be said to be a forerunner of the *Clock*—the similarity of the rhythmic accompaniment of the slow movement and the prominence of the bassoon shows a striking relationship. Almost chamber-like in character, the work abounds in melody and has a spontaneity and charm which are most infectious. There are four movements: *Largo—Allegro assai*; *Andante*; *Menuett*; *Finale—Vivace*.

The conductor is Viscount Hidemaro Konoye, a brilliant Japanese, who has studied with Weingartner and is conductor of the Tokio Orchestral Society. His interpretation of this work is most interesting: the control of the orchestra is excellent, and his polished and poised reading shows us that he fully appreciates Western art forms.

The recording is not brilliant but it is excellent in that there is a fine balance between the various groups and the bass is good. One has only to listen to the way with which the recording engineers have caught the opening theme of the last movement for proof.

We are pleased with these beautiful discs and have no hesitancy in giving them our full approval, especially since this is a "first" recording.

**Howells: Elegy for Viola, String Quartet and String Orchestra.** Max Gilbert with the Boyd Neel String Orchestra (3 sides) & *Liadov: Fugue.* The Boyd Neel Orchestra, both conducted by Boyd Neel. Two 12" imported discs, Nos. D-M484/5; price \$2 the pair.

Herbert Howells (b. 1892) writes with an unmistakable English flavor and this work will appeal to many because of its lush melody. The interpretation and recording have been well achieved, with a fine balance between the soloist and the orchestra. This work also has appeared on the domestic Columbia (C-69751D) list.

*Liadov's Fugue* (or *Fuga* on the label) is not particularly distinguished music. The composer was more interested in the harmonic than in the contrapuntal development.

**Krenek: Little Suite.** See under *Collections—Piano Music of the 20th Century*.

**Leoncavallo: Zaza—Zaza, piccolo zingara.** See under *Collections—A John Charles Thomas Program*.

**Liadov: Fugue.** See *Howells: Elegy*

## LISZT

**Liszt: Bénédiction de Dieu dans la Solitude (No. 3 from Harmonies Poétiques et Religieuses).** Louis Kentner (piano). 4 sides, two 12" imported discs, Nos. C-DX879/80; price \$4 the pair.

Liszt was so moved by the poet Lamartine's reading of the poem upon which he based this work that it is clear he intended it as a prayer of thanksgiving to the Deity. The work belongs to the collection *Harmonies Poétiques et Religieuses*, of which it is the third. There are ten pieces in the collection, of which No. 7, *Funérailles*, has been recorded by Horowitz (V-14515).

This pair of discs ("firsts") are highly recommended both as to the fine recording and the beautiful playing and interpretation of Mr. Kentner.

**Liszt: Sonetto No. 47 del Petrarca.** See *Liszt: Vallée d'Obermann*.

**Liszt: Vallée d'Obermann (No. 6, from Première Année de Pèlerinage)** (3 sides) & **Sonetto No. 47 del Petrarca (No. 4, from Deuxième Année de Pèlerinage).** Anatole Kitain (piano). Two 12" imported discs, Nos. C-DX934/5; price \$4 the pair.

With these discs we have another gramophonic "first." The *Années de Pèlerinage* are sketches of scenes and places visited by the composer in Switzerland and Italy. The *Vallée d'Obermann*, which takes its name from a romance by the French author Senancour, is the most



extensive work in the Swiss volume. It more nearly approaches the great *B Minor Sonata*, and with its eloquent passages of tender lyricism and passionate declamation reveals more of the real Liszt than the more widely played bravura works.

The three *Sonnets of Petrarch* (Nos. 47, 104 and 123) rank high in piano literature. Originally written as songs, they were changed and published in the Italian book of *Years of Pilgrimage*. No. 47 is a strongly appealing work in a quiet, pensive vein. No. 104 has been recorded by Simon Barer (G-DB2167), No. 123 by Kitain (C-68780D) and with this disc we have the complete set.

First rate playing and recording.

**Martini II Tedesco: Plaisir d'Amour.** See **Verdi: Don Carlos—O don fatale.**

**Massenet: Hérodiade—Salomé! Salomé! demande.** See under **Collections—A John Charles Thomas Program.**

**Mendelssohn: Elijah—No. 4, If with all your hearts & No. 39, Then shall the righteous shine.** Webster Booth (tenor, in English) with London Philharmonic Orchestra, conducted by Warwick Braithwaite. 12" disc, No. V-12609; price \$1.50.

The young English tenor Webster Booth excels with these excerpts from *Elijah*, the two arias from the *Messiah* (V-12598) previously issued. These two arias from *Elijah* are sung with sympathy and understanding and will replace the oldish disc by Walter Widdop (G-E556).

The usual high standards of HMV recording prevail, making this an admirable disc.

**Meyerbeer: Le Prophète — Les Patineurs (Scherzo)** (trans. Liszt). Louis Kentner (piano). 2 sides, 12" imported disc, No. C-DX923; price \$2.

Liszt made an overlong arrangement of themes from *Le Prophète*, which, according to the fashion of the times, was called *Le Prophète—Fantasia*. The most interesting part is the section which Mr. Kentner has recorded here, and is the famous Skating scene. The arrangement has been done in the usual bombastic manner by Liszt, but Meyerbeer's tunes lend themselves to this bravura treatment.

The main interest in this disc is the exceptional playing of Mr. Kentner, a sensitive artist and one for whom the virtuoso style of playing holds no terrors. His performance which is remarkable is matched by the superb recording; the treble has a real piano ring to it; the glissandos are clear, and the bass is round and full—a real piano recording.

**Meyerbeer: Le Prophète—Les Patineurs—Ballet Suite** arr. C. Lambert). Sadler's Wells Orchestra, conducted by Constant Lambert. 2 sides, 12" disc, No. V-36238; price \$1.

Originally listed and reviewed in the *October, 1939, Record Supplement* as an import (G-C3105), we welcome the domestic release of this fine disc directed by the young

and gifted Mr. Lambert of the house orchestra of the famous Sadler's Wells, home of a great British operatic and ballet tradition.

**Milhaud: Scaramouche—Suite for Two Pianos.** Ethel Bartlett and Rae Robertson. 2 sides, 12" disc, No. C-69835D; price \$1.50.

With this disc, *Scaramouche* makes a second appearance on the lists. Originally recorded for French HMV by the composer and Marcelle Meyer (G-DB5086), and reviewed in the *August, 1939, Record Supplement*, this composition enjoyed considerable success.

Written for the Paris Exposition of 1937, the work is in three movements: *Vif*; *Modéré*; *Brazileira*, which was inspired by the composer's visit to Brazil. Good humor and fun prevail, and in the first section you will discover our old friend "Raggin' the Scale."

The performance is first rate and the recording has been accomplished in a similar manner.

**Morley: Shakespearean Song.** See under **Collections — An Album of Shakespearean Songs.**

**Moszkowski: Waltz in E Major, Op. 34, No. 1.** Madgeleine Laeuffer (piano). 2 sides, 10" imported disc, No. C-DB1782; price \$1.50.

A well played and recorded disc of Moszkowski's popular waltz.

## MOZART

**Mozart: Don Giovanni, K.527—No. 11, Dalla sua pace, Act I & No. 22, Il mio tesoro, Act II.** Beniamino Gigli (tenor, in Italian) with Orchestra, conducted by Lawrence Collingwood. 12" imported disc, No. G-DB3809; price \$2.50.

After the magnificent versions of these two arias by Richard Tauber (P-R20444), reviewed in the *September, 1939 Record Supplement*, this disc by the famous Gigli is a decided let-down, the principal reason being that Gigli has not the Mozartian style and is prone to rely upon cheap theatrical effects such as a tear in the voice, so beloved of Italian tenors, as well as a general shortness of breath, which causes him to hurry the phrasing; too much *con espressione*. The classic line loses much of its effectiveness when distorted for gallery appeal.

Aside from the interpretative shortcomings mentioned above, Gigli sings with his usual beautiful tone and the voice has been captured with the greatest fidelity. As a "Gigli" disc we can approve, but for Mozartian singing, that is another matter. The balance between the voice and the orchestra is first rate.

**Mozart: Die Entführung aus dem Serail, K. 384 — Overture & Nozze di Figaro, K. 492 — Overture.** Saxon State Opera Orchestra, conducted by Karl Böhm. 12" imported disc, No. G-DB4692; price \$2.50.

Certainly the best of the many recordings of both of these popular Mozartian overtures.



The orchestra and conductor play these selections with relish and the recording is first class, good balance, full scope and excellent string tone.

**Mozart: Nozze di Figaro, K. 492.** The Glyndebourne Festival Opera Company with Orchestra, conducted by Fritz Busch. 33 sides, 3 volumes, Sets VM-313/5†; price complete with albums and libretto \$33.

We feel that the interest shown in the recent revival of *The Marriage of Figaro* warrants calling to your attention this excellently recorded and performed set of discs. This is especially so since we find that the opera now is arranged in consecutive order and can be played on automatic machines without having to insert the discs from volume I which contained the concerted numbers, into their proper places, as was formerly the case.

An investment that will give you many hours of delight.

**Mozart: Requiem Mass, K. 626.** University of Pennsylvania Choral Society and the Philadelphia Orchestra, conducted by Harl McDonald. 12 sides, six 12" discs, Nos. V-15873/8 in Set VM-649†; price complete with album \$12.

A first rate recording of the *Requiem Mass* is still sadly needed. This work demands great preparation and a complete and minute understanding of the score before an adequate realization can be obtained. The groups under Mr. McDonald's direction give us an able performance, but there is a certain sense of superficiality which prevails, and some of the soloists lack the authoritative force necessary to make the work sound convincing.

*The Requiem* was left unfinished at the time of Mozart's death and his widow had several musicians attempt to complete it. Süßmayr, a close friend and pupil, finally completed the task. Just what parts of the *Sanctus*, the *Benedictus* and the *Agnus Dei* are Mozart's and what the contributions of Süßmayr are is most difficult to determine. It is known from a letter that Sophie Haibel wrote to Georg Nikolaus Nissen (April 7, 1825) that Mozart and Süßmayr discussed the completion of the *Requiem* at Mozart's bedside.

Formerly there was a version by the Salzburg Cathedral Choir and Orchestra with soloists, under the direction of J. Messner on Christschall discs (CH-74/9). As these discs are no longer available, the present version will have to do duty until a first rate recording is made.

**Mozart: Symphony No. 35, in D Major, K. 385 ("Haffner").** London Philharmonic Orchestra, conducted by Sir Thomas Beecham. 5 sides, three 12" discs, Nos. C-69822/4S-D in Set CM-399; price complete with album \$4.50.

Siegmund Haffner, the burgomaster of Salzburg, commissioned Mozart to write a Serenade. This was in July, 1782, when Mozart was hard at work on the first production of *Il Seraglio*. Later, when the score was sent to him in Vienna, he discarded two movements—a march and a menuett—added flutes and clarinets to the first and last movements, and produced the work as a new symphony in

March, 1783. The work as we know it today is in four movements: *Allegro con spirito*; *Andante*; *Menuetto and Trio*; *Finale (Presto)*.

For the past ten years one of the finest achievements by Toscanini was his reading of this work (VM-65), which Victor released in March, 1930. This remarkable reading has remained unchallenged until now. The two conductors are strikingly similar in their performances: Beecham takes the first movement and *andante* a trifle faster, and is a shade slower in the menuett, but in other respects the two great conductors are singularly unanimous in their presentation.

The recording is another matter, for much has been accomplished since March, 1930. The strings are much better, the wood-winds are improved and there is a remarkably clear definition of the orchestration.

If you do not have the "*Haffner*," have no hesitancy in purchasing this exquisite version by Beecham, for the Toscanini of today will not duplicate the great work of yesteryear.

**Pasquini: Toccata sul Canto del Cuculo.** See Rossi: *Toccata in G Major*.

**Paxson: Dodo & Gaines: Song O' The Lass.** Kathryn Meisle (contralto, in English) with Stuart Ross (piano). 10" disc, No. C-17190D; price \$1.

Miss Meisle gives us two songs from her concert repertory for her re-entry to the recording studios. Paxson based *Dodo* on an old lullaby of the Pyrenees. With Gaines' Scottish song of longing, on the reverse side, we have a nice little disc. The voice has been well recorded and Mr. Ross gives excellent support at the piano.

**Pearsall: In dulci jubilo.** See reverse side of Tchaikowsky: *Legend*.

**Prokofieff: Visions Fugitives.** See under Collections—*Piano Music of the 20th Century*.

**Purcell: Suite from "Dido and Aeneas".** (Orch. L. Cailliet). The Philadelphia Orchestra, conducted by Eugene Ormandy. 4 sides, two 12" discs, Nos. V-15863/4 in Set VM-647; price complete with album \$4.50.

Lucien Cailliet has arranged and orchestrated the following sections from *Dido and Aeneas* for the modern orchestra: *The Overture*; *Lento*; *Allegro moderato*; *Tempo di minu-etto* (from Act I, Scene 1); *Lento — Prelude for the Witches* (introduction to Act I, Scene 2); *Echo Dance of the Furies*; *Ritornelle* (Opening of the Second Act); *Prelude to Act III*; *Thy hand Belinda! darkness shades me*; and *When I am laid in earth*.

The orchestration has done less violence to the original than one might suppose. The Orchestra has been recorded satisfactorily.

**Ravel: Kaddisch (from Chants Hébraïques) & Bloch: Abodah.** Yehudi Menuhin (violin) with piano accompaniment. 12" disc, No. V-15887; price \$2.

Menuhin plays with the assistance of Marcel Gazelle at



the piano a sincere interpretation of Ravel's *Kaddisch*. Bloch's *Abodah* also is given a warm and honest interpretation with the assistance of Herndrik Endt.

Menuhin's warm rich tone has been captured faithfully on this well recorded disc.

**Respighi: Notturmo.** See under **Collections - Piano Music of the 20th Century.**

**Reyer: Sigurd-Salut, splendeur du jour, Act II & O Palais radieux Act IV.** Marjorie Lawrence (soprano in French) with Padeloup Orchestra, conducted by Piero Coppola. 12" disc, No. V-15892; price \$2.

These two excerpts from Reyer's *Sigurd* (a "streamlined" version of the *Nibelungen* saga), by Marjorie Lawrence, made when she was a member of the Paris Opera (1934), are an interesting addition to the domestic lists. The singing is not that of the great artist which Miss Lawrence has developed into today but it is good and the accompanying orchestra under Mr. Coppola's direction gives excellent support.

We hope that this practice will not be followed, for it is not fair either to the artist or the public to pass off as a new recording a disc (G-DB4937) originally released in France in November of 1934.

**Rossi: Toccata in G Major (trans. for Organ by Aleco Toni) & Pasquini: Toccata sul Canto del Cuculo (rev. Felice Boghen).** Nino Rossi (piano). 12" disc, No. V-15893; price \$2.

Michael Angelo Rossi (c. 1620-1660) would never recognize his *Toccata in G Major* in this disc. Aleco Toni made a bombastic arrangement (à la Philadelphia) for the organ, which version in turn has been done violence in the anonymous piano arrangement we have here.

Bernardo Pasquini (1637-1710) has fared very well at Boghen's hands. Here there has been an attempt to retain the lightness and charm of the period.

Our pianist, Nino Rossi, plays well, but the recording has not been too kind to the piano tone.

**Rossini: Il Barbiere di Siviglia-Largo al factotum.** See under **Collections - A John Charles Thomas Program.**

**Schönberg: Six Little Piano Pieces.** See under **Collections-Piano Music of the 20th Century.**

## SCHUBERT

**Schubert: The Omnipotence (Die Almacht), Op. 79, No. 2 & The Wanderer (Der Wanderer), Op. 4, No. 1.** Lawrence Tibbett (baritone, in English) with Stewart Wille (piano). 12" disc, No. V-15891; price \$2.

Lawrence Tibbett sings his versions of these two Lieder in English. Despite the fact that the words are clearly understandable there is not the conviction in his interpretations that have been noted when these songs have been sung in the original language by other artists.

The recording is good and loud.

**Schultz: Concertino.** The Danish Quartet. 2 sides, 12" imported disc, No. G-DB5227; price \$2.50.

Svend S. Schultz (b. 1913), a prolific composer, wrote this *Concertino* for the Danish Quartet. The work is in three movements. The style is definitely modern, with good craftsmanship. There is a wholesome zest about his work and we feel that his future will bear watching.

As usual, the Danish Quartet plays excellently and the recording matches the performance.

## SCHUMANN

**Schumann: Fantasiestucke Op. 73.** Gregor Piatigorsky (cello) and Ivor Newton (piano). 2 sides, 12" disc, No. C-69836D; price \$1.50.

Written for either clarinet or cello with piano accompaniment this engaging work is in three movements: *Zart und mit Ausdruck*; *Lebhaft, leicht*; *Rasch und mit Feuer*. Piatigorsky makes his debut on the Columbia label with this work. His rich warm tone and fine musicianship are recorded with fidelity, and his collaborator, Ivor Newton, gives excellent support at the piano.

**Schumann: Symphonic Etudes, Op. 13.** Edward Kilenyi (piano). 4 sides, two 12" discs, Nos. C-69820/1D in Set CM-X162; price complete with album \$3.50.

Composed in 1834 and revised in 1852, the *Etudes en forme de variations* were dedicated to William Sterndale Bennett, an English musician. The theme is typically Schumannesque in style, gracious, quiet and introspective. There are several traces of the influence of Chopin among the twelve variations which follow, and it is from the twelfth variation that the work became known as the *Symphonic Etudes*.

Unfortunately, Mr. Kilenyi plays a piano which is badly out of tune. Therefore we will have to await a re-recording before we attempt an evaluation.

**Scriabine: Fifth Sonata, Op. 53.** Katherine Ruth Heyman (piano). Two 12" discs, Nos. FRM-26/7; price \$3.50 the pair.

Katherine Ruth Heyman, high priestess of the Scriabine cult, performs the *Fifth Sonata* for The Friends of Recorded Music, who issue these discs at this time in commemoration of the twenty-fifth anniversary of the death of Scriabine.

Only one disc has arrived before going to press, so it will be necessary to hold the review until next month.

**Sibelius: Finlandia, Op. 26.** The Cleveland Orchestra, conducted by Artur Rodzinski. 2 sides, 12" disc, No. C-11178D; price \$2.

Rodzinski and the Clevelanders give us a stirring reading of the ever popular *Finlandia*.

First class recording.

**Smith: Shakespearean Song.** See under **Collections - An Album of Shakespearean Songs.**

**Stevens: Shakespearean Song.** See under **Collections - An Album of Shakespearean Songs.**



**Tchaikowsky: Legend—Christ Had a Garden, Op. 52, No. 2 & Pearsall: In dulci jubilo.** Royal Choral Society, directed by Dr. Malcolm Sargent. 12" imported disc, No. G-C2070; price \$2.

Not a new addition to the lists but one for which we have had numerous requests. The singing and recording have been accomplished in a satisfying manner.

**Tosti: Si tu le voulais & De Fontenailles: A l'aimé.**

Rosa Ponselle (soprano, in French) with Romano Romani (piano). 10" disc, No. V-2053; price \$1.50.

This disc marks the return of the most glorious voice of our time to the recording studio. The material is inconsequential, but the artistry and superb vocalization of Miss Ponselle, ably assisted by Mr. Romani, make this disc worthy of a place in every collection of vocal music.

The recording matches the superb artistry of Miss Ponselle.

## VERDI

**Verdi: Don Carlos—O don fatale, Act III & Martini il Tedesco: Plaisir d'Amour.** Marian Anderson (contralto, in Italian and French, respectively) with Orchestra. 12" imported disc, No. G-C2065; price \$2.

Marian Anderson made a series of discs for HMV in the early thirties when she left America to study in Europe. This air of Princess Eboli from Act III of *Don Carlos* (originally in Act IV before Verdi revised the score) is one which we have only now been able to procure. Miss Anderson sings this air with distinction and it forms a most interesting link with the later discs which she made after world recognition had come to her. There are several other versions of this air: Sigrd Onegrin (V-7191); Gertrud Rüngr (D-LY6114, sung in German); and Margarete Klose (G-DB4461), but we find Miss Anderson's version to be superior.

The *Plaisir d'Amour* is beautifully sung too and there have been many versions, but perhaps the most interesting is that by André Bauge (C-P9155M), which is the original, sung with harp accompaniment.

Miss Anderson's admirers will want this disc for the historical as well as artistic worth.

**Verdi: Rigoletto — Questa o quella, Act I & La Donna e mobile, Act III.** Nino Martini (tenor, in Italian) with orchestra, conducted by Howard Barlow. 10" disc, No. C-17191D; price \$1.

Nino Martini joins the Columbia fold with this his first disc of operatic arias.

Good singing and recording.

**Verdi: La Traviata — Di Provenza.** See under Collections — A John Charles Thomas Program.

## WEBER

**Weber: Ines de Castro, Op. 51. Scene ed Aria: Non paventar mia vita.** Erna Berger (soprano, in Italian)

with Berlin State Opera Orchestra, conducted by Johannes Schöler. 2 sides 12" imported disc, No. D-LY6181; price \$1.25.

The appearance of Erna Berger on the lists is always welcome and especially so when the engineers have captured her voice with such fidelity as on this interesting disc.

*Ines de Castro*, a drama for which Weber wrote incidental music, has never had a previous presentation on discs, and this example of early nineteenth century writing is called to your attention if you are interested in good singing. The scene and air is in two parts: *Non paventar mia vita*, an andante preceded by a recitative, followed by the allegro—*Come tradir potrei*. This style gives the artist every opportunity to display the facets of her art, and Miss Berger, who has the necessary range and intelligence as well as a beautiful voice, makes the most of it. She gives us some lovely legato singing and in the last section her coloratura is beyond reproach.

The recording has been accomplished in a truly satisfying manner, with just the right balance between the voice and the orchestra displaying advantageously the artist's excellent musicianship and beautiful voice.

## WEINBERGER

**Weinberger: "Under the Spreading Chestnut Tree": Variations and Fugue on an old English Tune for Full Orchestra.** The London Philharmonic Orchestra, conducted by Constant Lambert. 4 sides, two 12" discs, Nos. V-12612/3 in Set VM-654; price complete with album \$3.50.

In last month's *Record Supplement* we mentioned a very fine recording of this opus of Weinberger's by the Cleveland Orchestra, conducted by Artur Rodzinski, and issued by Columbia (CM-X160). Evidently not to be outdone, Victor has imported the masters of this set via "The Clipper" and issued it as a "special," taken from their May list. Curiously enough, this work was, as we pointed out, written and dedicated to the New York Philharmonic-Symphony and Mr. Barbirolli, and it seems that Victor lost valuable publicity when that organization did not record it when it was still news.

There is little more to add at this time about the work except to say that the tune Weinberger chose for his subject is not recognized by the *Folk-Dance and Song Society*, nor can it be traced in the British Museum Library as one of British origin.

Differing greatly, these two versions made an interesting comparison. Rodzinski's reading is conceived more in the view of absolute music, while Lambert has pointed the humorous elements with more clarity. The recording of Rodzinski and the Cleveland Orchestra is excellent, while the London Philharmonic, despite Lambert's more interesting reading, falls just short of the very high standard set by Columbia.

**Wilson: Shakespearean Song.** See under Collections — An Album of Shakespearean Songs.



## COLLECTIONS

**A John Charles Thomas Program.** John Charles Thomas (baritone) with Carroll Hollister (piano) and Victor Symphony Orchestra, conducted by Frank Tours. 8 sides, four 12" discs, Nos. V-15857/60 in Set VM-645; price complete with album \$8.

An attractive album which includes some of the most popular songs and arias from Mr. Thomas's repertory. Included are:

**Beethoven:** *In questa tomba oscura* & *Donaudy: O del mio amato ben* (V-15857)

**Lord Randall** (arr. Cyril Scott) (piano acc.) & **Bendemeer's Stream** (arr. Gatty) (V-15858)

**Massenet:** *Hérodiade* — *Salomé! Salomé! demande* (Act III) & **Leoncavallo:** *Zazà-Zazà, piccola zingara* (Act IV) (V-15859)

**Verdi:** *La Traviata*—*Di provenza* (Act II) & **Rossini:** *Il Barbiere di Siviglia*—*Largo al factotum* (Act I) (V-15860)

The recording engineers have served Mr. Thomas well, capturing faithfully his beautiful rich voice. The choice of material on the whole has been well made and we have the Thomas version of Figaro's *Largo al factotum* coupled with a version of *Di Provenza*, which is sung with the correct text. The older *Di Provenza* (V-7605) has a curious juggling of the text. Both the arias, *Herodiade* (a "first"), and *Zazà* are good additions, as it has been quite some time since there has been a good *Zazà, piccolo zingara* available. Beethoven's *In questa tomba oscura* reveals the rich quality of the voice even if it does not carry the interpretative mastery of the old Chaliapin version (V-6822). *O del mio amato ben*, though well sung, is on the superficial side. In *Lord Randall*, Mr. Thomas overdramatizes the text to such an extent that the listener feels uncomfortable instead of sympathetic. This is a common mistake many of our leading recitalists make in the recording studios. The accompaniment by Mr. Hollister can hardly be said to be adequate. *Bendemeer's Stream*, while a beautiful melody and popular with recital audiences, is out of place with the rest of the material.

The recording is good.

**Piano Music of the 20th Century.** Jesus Maria Sanromá (piano). 8 sides, two 10" and two 12" discs, Nos. V-2044/5 and V-15861/2 in Set VM-646; price complete with album \$7.

**Debussy:** *Nocturne in D flat* (V-2044)

**Prokofieff:** *Visions Fugitives*, Op. 22—Nos. 10, 18, 11, 17 and 15. (V-2045)

**Copland:** *Scherzo Humoristique* (The Cat and the Mouse) & **Respighi:** *Notturmo* (V-15861)

**Krenek:** *Little Suite*, Op. 13a, Nos. 1 to 6 & **Schönberg:** *Six Little Piano Pieces*, Op. 19. (V-15862)

Jesus Maria Sanromá, the brilliant young pianist, who is regarded by many as the foremost interpreter of "Modern"

music before the public today, presents an interesting recital on these discs. His technique and interpretative powers have ripened materially in the past few years, and now he brings artistry as well as technique to his interpretations.

Of the works recorded here the "firsts" are: Debussy's *Nocturne*; Prokofieff's *Vision Fugitive No. 15*; Copland's engaging *Scherzo*; Schönberg's *Six Little Piano Pieces*. Respighi's haunting *Notturmo* has been presented by Claude Gouvier (SON-12005, now unobtainable). Krenek has also had a previous presentation of his *Little Suite* by Eduard Erdmann (PD-95108), and Prokofieff has presented a large selection of his *Visions Fugitives* in *Piano Music* (VM-477) played by himself.

All of the works are expertly played and the piano tone has been recorded with great fidelity.

**An Album of Shakespearean Songs.** Mordecai Bauman (baritone, in English) with Ernst Victor Wolff (harpsichord). 6 sides, three 12" discs, Nos. C-69837/9D in Set CM-402; price complete with album \$5.

Since a good set of Shakespearean songs is badly needed, we entertained high hopes when Columbia announced this set. It was our lot to be let down with a thud. Mr. Bauman, whose rich and resonant voice is well known, is not the artist either vocally or interpretatively, for this type of song.

The songs included in this collection are:

**Songs by Arne: (1710-1778)**

*Under the Greenwood Tree* ("As You Like It")

*Where the Bee Sucks* ("The Tempest")

*Come Away Death* ("Twelfth Night")

*When Icicles Hang by the Wall* ("Love's Labor Lost")

*Blow, Blow Thou Winter Wind* ("As You Like it")

*When Daisies Pied and Violets Blue* ("Love's Labor Lost")

**Song by Morley (1557-1603)**

*It Was a Lover and His Lass* ("As You Like it")

**Song by Smith (1712-1795)**

*No More Dams I'll Make for Fish* ("The Tempest")

**Song by Stevens (1757-1837)**

*Sigh no More Ladies* ("Much Ado About Nothing")

**Song by Vernon (1738-1782)**

*When That I was a Little Tiny Boy* ("Twelfth Night")

**Song by Wilson (c. 1595-1673)**

*Take, O Take Those Lips Away* ("Measure for Measure")

The recording is good and Dr. Wolff's excellent harpsichord accompaniment help to soften our disappointment.

The artist for this type of song, and whom Columbia has presented with success, is that excellent musician and tenor Roland Hayes.



## EDUCATIONAL

## DICTION

Hassall: Sonnets I, II, IX and XI, from "Crisis" & (a) While there is youth to come; (b) Omnipresence; (c) Sonnet XXXIX (C-DX940). From Soliloquy to Imogen, from "Penthesperon" & (a) Come Out of the Town, from "Penthesperon"; (b) Sonnets XXXV and XXXVI, from "Crisis". (C-DX941). Read by Christopher Hassall. 4 sides, two 12" imported discs, Nos. C-DX940/1; price \$4 the pair.

How could a poet who stooped to write lyrics for Ivor Novello in his spare time be seriously considered for the 1939 Hawthornden Prize? Such was the storm in a teacup when the jury announced the selection of Mr. Hassall for this coveted honor. Despite all the rumpus the award was made and the examples on these discs show that the committee made an excellent choice.

Read in a clear, well modulated voice, these discs by one of England's contemporary poets should appeal to all who are interested in beauty of speech and thought.

## INSTRUMENTAL

Purcell: (a) Hornpipe in E Minor; (b) Minuet; (c) Cannaries; (d) Hornpipe in D Major (arrs. Olsson) (a) Crème de Minthy (English); (b) Saltarelle (Netherlands); (c) Nicholas Furlong's Jig (Irish) (C-DB1833). (a) Byrd: La Volta; (b) Rossiter: Ayre; (c) Farnaby Tower Hill (arr. Hunt) & (a) O You're Pretty (English); (b) Butter'd Please (English); (c) Nancy Wants Her Own Share (Irish). (C-DB1834). Pipers' Guild Quartet. 4 sides, two 10" imported discs, Nos. C-DB1833/4; price \$3 the pair.

This well chosen collection of old English, Irish and Netherlands tunes, as played by the Pipers' Guild Quartet, furnishes us with an interesting sidelight on the music of the time of Shakespeare and Henry VIII. *La Volta* was a dance which Elizabeth and James I are said to have been very fond of performing but which Louis XIII banished because of indecorum in its motions! Played on the Pipes (Recorders), they may be considered to be fairly representative of the period, for it is said that Henry VIII was very fond of the instrument and numbered in his collection more than 150 of both the end and side blown kinds.

The Recorder tone is gentle and soothing, with a bright clarity, resembling the flute in the upper register. The tone has been captured in all its beauty and the recording is good.

## SONGS

Shakespearean Songs (arr. Walter) 1: (a) It Was a Lover and his Lass; (b) Under the Greenwood Tree & 2: (a) Sigh no More, Ladies; (b) When Daisies Pied. 3: Come Away, Death (A. Barratt); (b) When That I Was a Little Boy. 4: (a) Come Unto These Yellow Sands; (b) Full Fathom Five;

(c) Where the Bee Sucks. Leslie French (tenor, in English) with instrumental accompaniment. 4 sides, two 12" imported discs, Nos. C-DX927/8; price \$4 the pair.

We are listing these discs because of the clear enunciation of the vocalist. However, it would be unfair to claim that the voice is adequate for a complete musical realization of the settings, but an added virtue is the instrumental accompaniment, which consists of harpsichord and strings. The recording is good.

## FOLK DANCE

(a) Flemish Dance; (b) Djatchko Kolo (Serbian) & (a) Terschelling Reel No. 1; (b) Terschelling Reel No. 2 (both Dutch). (a) Litenietis (Latvian); (b) Clap Dance (German) & Hattemageren (Danish). Folk Dance Orchestra, conducted by Victor Olof. 4 sides, two 10" imported discs, Nos. C-DB1798/9; price \$3 the pair.

Some more of the Ling Association Collection — Folk Dances from Many Lands, First and Second Series. Interesting material, good recording and fine performances enhance this series.

## PAUL ROBESON

Ballad for Americans. Paul Robeson (bass, in English) with American People's Chorus and Victor Symphony Orchestra, conducted by N. Shilkret. 4 sides, two 10" discs, in Set V-P20; price complete with album \$2.

Originally presented on the CBS program "Pursuit of Happiness", the *Ballad for Americans* is based on a poem by John Latouche with music by Eral Robinson. Stirringly sung and excellently recorded, this work is housed in an attractive picture album which gives the history of the composition and the artists.

Shenandoah (arr. Terry) & Jes' Mah Song (Strickland). Paul Robeson (bass, in English) with Lawrence Brown (piano). 10" imported disc, No. G-B8438; price \$1.50.

Swing Low, Sweet Chariot (arr. Brown) & That's Why Darkies Were Born (Henderson). Paul Robeson (Bass, in English) with piano and orchestral accompaniment, respectively. 10" imported disc, No. G-B8973; price \$1.50.

The Cobbler's Song ("Chu Chin Chow") (Norton) & The Blind Ploughman (Clarke). Paul Robeson (bass, in English) with orchestra. 10" imported disc, No. G-B8977; price \$1.50.

Of this group of new imports of Paul Robeson we have had two groups on the domestic pressings: *Jes Mah Song* (V-26289) and *Swing Low, Sweet Chariot* (V-25547 & 20068), but these new discs are worth adding to your collection because of the couplings. *The Cobbler's Song* and *The Blind Ploughman* are both new and these are very fine examples of Mr. Robeson's beautiful voice. The recording is good.



## The Best of the New Imported and Domestic POPULAR RECORDS

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Kenny Baker (tenor) with Orchestra.

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Mary Healy, with Orchestra in Dance Tempo.

I Concentrate on You & Between You and Me (both from "Broadway Melody of 1940"). C-35388; price 50c.

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10" Columbia Records—50c.

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### CHICAGO JAZZ

Decca Presents an Album of Chicago Jazz. 12 sides, six 10" discs, Nos. D-18040/5 in Set D-121; price complete with album \$3.50.

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